THE ARMY AND NAVY CLUB DESIGNS.

The designs in the Gothic style, two only, which were submitted in the late competition, scarcely received that consideration from contemporaries to which their merits, as works of art, entitled them. To justify our previous commendation, we give in our present number a perspective view of the design sent in by Mr. George Truefitt. We do not wish, however, to be understood from this as pointing it out as one which should have been selected. Such is not by any means our object or desire. We have engraved it as well because it is a clever adaptation of Gothic to street architecture, as to afford deserved encouragement to a young and rising artist.

It may be seen that the Town Halls of Belgium are the models on which it is founded.

No steps have yet been taken by the Club towards carrying out the intention stated in our last.

THE THOUSAND POUNDS PRIZE PAINTINGS.

We said some time ago that we viewed with distrust the whole proceedings connected with this much talked of competition. So far from this distrust being lessened, it is materially increased, and we shall be much surprised if the result does not prove the truth of our *presentiment*. The system of puffing, billing, and advertising adopted with the view of tempting the public to pay their shillings for a sight of the works submitted, shews clearly, as we ventured to think, the character of the whole transaction.

It will be remembered that the artists were themselves to point out the five best pictures, from which the proprietor was to select the one best entitled to the award. The first part of this has been done, not wholly satisfactorily; and the following are the selected five, in alphabetical order, namely, — Mr. Howard, Mr. Scott, Mr. Sebbers, Mr. John Wood, and Mr. Ziegler.

The voting, on the part of some of the artists, was not very creditable to them, and the omission of Mr. Fisk from the list, although his picture is far from satisfying us, is a manifest injustice. The chosen pictures, *oddly* enough, are numbered 1, 3, 5, 7, and 9; that is, the artists have taken every other one as they hung in the gallery.

The ultimate selection has now to be made, and it is to be hoped that the proprietor will see the importance of obtaining an opinion from some impartial professional men, before coming to a decision. Our own opinion, in favour of Mr. Wood's work, is confirmed by consideration.

Western Literary and Scientific Institution.—On Monday evening, a paper was read at this Institution by Mr. J. R. Hill, C.E., on the rise, progress, and present state of the manufacture of gas for illumination. The paper commenced by a reference to the earliest records of the existence of inflammable air, and after touching slightly upon the difficulties of its introduction to public use, and the imperfections attendant upon its manufacture, proceeded to notice the various improvements which have been from time to time adopted. This department of the subject was very fully illustrated by a series of diagrams, showing the forms, arrangement, and action of the various "machinery" of a gas-works, from the introduction of the coal into the retorts, to the flow of the gas into the meters of the consumers. A discussion followed the reading of the paper, which elicited much practical information on the subject. The Monday evening meetings at this Institution, some of which we have before noticed in our columns, are realizing for it a title which has been too long neglected, viz., that of a "Scientific" as well as a "Literary" Institution. We feel bound to commend the efforts of the committee in this respect, as those efforts most materially tend to a more general diffusion of really practical information in modern science, art, and manufacture. A dinner in aid of the funds of this Institution is talked of, and will, we trust, be well attended.

WINDOW AT LA HAUSSAYE, BRITTANY.

CURIOUS WINDOW FROM LA HAUSSAYE, BRITTANY.

The curious window here represented is in the church at La Haussaye, a small village near Pontivy in Brittany. Its stone work is of the granite with which most of the churches of that country are constructed, and in which may be cited as examples of excellent execution—although in so rebellious a material as granite—the clustered piers and isolated vaulting shafts of the cathedral at Dol (a building similar in style to Salisbury Cathedral), and the very beautiful capitals of the shafts around the cloisters of the abbey on Mont St. Michel.

This window is dated MCCCCXXXV., and the form of its tracery is not uncommon in Western France. It occurs also, but in composition, in the large windows of Orleans Cathedral, where, however, it is of much later date.

W. Bromet.

THE GOTHIC STYLE, A DEVELOPMENT FROM THE ROMANESQUE.*

In investigating the causes of a phenomenon, of which the results alone are now familiar to our minds and perceptible to our senses, there is a singular tendency to overlook that which ought first to be taken into account, the natural workings and efforts of a nascent art, and to dive deeply into the mystic regions of symbolism and 'sacramentality;' in other words, to rest upon far-fetched speculations, rather than upon inductions from simple and common-place facts. * * *

It is necessary to premise:

1. That those buildings only are called *Gothic* which involve either pointed arches, or the vertical principles which were undoubtedly suggested by them; that these cannot generally be traced to an earlier period than the middle of the twelfth century; and that, in our country, they very rarely appeared until towards its close.

2. That the buildings which were erected previously to this date, are all more or less of a degenerate classical style called *Romanesque*, of which the Norman is the principal variety known in England.

3. That the leading features of Gothic architecture consist in upward or vertical tendencies; while those of the other consist either directly in the prevalence of horizontal lines, or indirectly in the subordination of the vertical.

4. That although the one principle is exactly opposed to the other, nevertheless the Gothic style arose directly out of the Romanesque or Norman, by a perceptible process which it is the object of the present paper to trace.

To some it may appear to be a *prima facie* difficulty, that such contrariety should be the distinguishing characteristic of two kindred and consecutive styles. But this is not at all more wonderful than the results we frequently see produced by the workings of the human mind: as when an ultra-Protestant becomes a Catholic; a bitter enemy a warm friend; a violent radical a strenuous conservative; and so forth. In all these, and a hundred other cases of the like kind, not only does the one feeling eventually become dominant, to the total surrendering of the other, but the one is generally produced directly out of the other. A tendency, a modification, a relaxation in the one habit or impulse, often grows into a development or ultimate acceptance of the opposite extreme. And when we have discovered the origin of the change, the earliest symptom of giving up the old principle, we look into the cause of the departure; and if we find it permanent, increasing, still urgent in its nature and demands, we are quite certain that it will lead on the tendency, and the tendency will follow it, to its legitimate results; even to a

* From a paper by Mr. F. A. Paley, in *Dolman's Magazine*,—a well-conducted monthly organ of the Roman Catholics.

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